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VOL. 44—No. 14.

SATURDAY, APRIL 7, 1866.

PRICE { 4d. Unstamped.
5d. Stamped.

HER MAJESTY'S THEATRE.

FIRST NIGHT OF THE SEASON.

First Appearance of SIGNOR ARVINI.

First Appearance of MADAME DEMERIO-LABLACHE.

THIS EVENING (Saturday), April 7th, will be performed Verdi's Opera,

IL TROVATORE.

Manrico, Signor Arvini (his first appearance); Il Conte di Luna, Mr. Santley; Ferrando, Signor Boasi; Un Zingaro, Signor Casaboni; Ruiz, Signor Capello; Azucena, Madame Demerio-Lablache (her first appearance); Inez, Madlle. Edi; Leonora, Madlle. Sinico.

CONDUCTOR - - SIGNOR ARDITI.

In the course of the Evening, the NATIONAL ANTHEM.

The Opera commences at Half-past Eight o'clock.

Prices—Pit tickets, 7s.; Pit Stalls, One Guinea; Reserved Box Seats, Half-a-Guinea; Amphitheatre Stalls, 7s. and 5s.; Gallery, 2s. 6d.; Private Boxes, in the Upper Circle, One Guinea. Boxes, Stalls, and Places may be secured at the Box-office of the Theatre, (two doors from Pall Mall) which is open daily, under the superintendence of Mr. NUGENT, from Ten till Six, and at the Principal Libraries and Music-sellers.

CRYSTAL PALACE.—SATURDAY CONCERT and PROMENADE.—THIS DAY.—Madame Enequist, Madame Sainton-Dolby, and Herr Pauer. Conductor, Mr. MANF. Programme includes Mozart's Symphony in D (Parisian), Ballet Airs from "Le Prophète" (Meyerbeer), Schumann's Piano-forte Concerto in A minor, &c.

THIS DAY a very varied and interesting day. Besides the attractive Concert and Promenade, an Exhibition of Follaged Plants, Hanging Baskets, Ornamental Ferns, Cases of various kinds filled with choice and rare plants, by Messrs. CARTER and Co. Admission, Half-a-Crown; or by New Guinea Season Tickets.

NOTE.—Reserved Seats, Half-a-Crown; and the April Guinea Season Tickets are now ready.

ETHARDO will also make an Ascension at Five o'clock.

HERR REICHARDT'S MATINEE MUSICALE.

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HERR REICHARDT begs to announce that his *Matinee Musicale* will take place at Dudley House, by kind permission of the Right Hon. the Earl and the Countess of Dudley, on Friday, May 11th. Tickets to be had of Herr REICHARDT, 10, Somerset Street, Portman Square, and of the principal Music-sellers.

MADAME FLORENCE LANCIA.

MADAME FLORENCE LANCIA will sustain the principal parts in the Operas of *Faust*, *Il Don Giovanni*, *Martina*, and *La Traviata*, during the week commencing April 9th, at the Theatre Royal, Norwich.

WILLIE PAPE begs to announce his arrival in Town for the season.—Address—No. 9, Soho Square, W.

MDLLE. LINAS MARTORELLI.

MDLLE. LINAS MARTORELLI begs to announce her return to London, from Italy. All communications, respecting engagements for Concerts, &c., to be addressed to her, care of Messrs. DUNCAN DAVISON and Co., Foreign Music Warehouse, 244, Regent Street.

MADLLE. LIEBHART.

MADLLE. LIEBHART will SING at the Freemasons' Tavern, April 11th; at Farnham, 17th; at St. James's Hall on the 30th, and the 5th of May. All communications to be addressed to her residence, 8, Marlborough Hill, St. John's Wood.

MISS ELLEN BLISS (Pianiste), Pupil of Mr. Benedict, All communications to be addressed to her, care of Messrs. DUNCAN DAVISON and Co., 244, Regent Street.

MISS FLORENCE DE COURCY will sing WALLACE'S "Song of May," at Westbourne Hall, April 16th, and at Hythe, April 25th.

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The Easter Term commences on Thursday, April 26th, 1866. In addition to the usual classes of the Institution, a Junior Department is now formed for Elementary Instruction, and Pupils will be received in that branch of the establishment from the age of 10 years, at a Great Reduction of Terms.

Candidates for admission must attend at the Academy for examination on Saturday, 21st, or Wednesday, 26th April, at 11 o'clock.

Royal Academy of Music,
4, Tenterden Street, Hanover Square,
April 4th, 1866.

By Order of the Committee,
J. Gimson, Secretary.

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OPERA SEASON, 1866.—MR. BUBB begs to announce to his patrons and the public that he has to LET, for the ensuing Season, some of the Best PRIVATE BOXES and STALLS at the ROYAL ITALIAN OPERA and HER MAJESTY'S THEATRE, either for the whole subscription, alternate weeks, or by the night.—G. BURN'S Library, 167, New Bond Street, W.

NEW PHILHARMONIC CONCERTS, St. James's-hall.

—Conductor, Dr. WILDE.—Subscribers are respectfully informed that the FIFTEENTH SEASON will Commence in April next. The subscription is for five grand Vocal and Instrumental Concerts, on Wednesday evenings, and five grand public rehearsals, on the previous Saturday afternoons. Terms: Stalls and first row balcony, £2 2s.; second row balcony, £1 11s. 6d. The orchestra will be on the same grand scale as in previous seasons, and will consist of the most eminent instrumentalists. The stalls of subscribers of last season will be reserved for them until February 1st, after which date all unclaimed stalls will be offered by priority of application to new subscribers. Subscribers' names are received by the Hon. Sec., W. G. NICHOLLS, Esq., at 33, Argyll Street, W.; Messrs. Chappel and Co., 60, New Bond Street; Messrs. Lamborn Cook and Co., New Bond Street; Messrs. Oliviver, Old Bond Street; Messrs. Hutchings and Romer, 9, Conduit Street, W.; and by Mr. Austin, ticket office, St. James's-hall.—W. GRAFF NICHOLLS, Hon. Sec.

ST. JAMES'S HALL.—MR. AUSTIN

has the honor to announce that his BENEFIT CONCERT will take place on Monday Evening, April 9th, 1866, commencing at Eight o'clock. Madame Parepa, Miss Edmonds, Mlle. Nina Dario, and Madame Sainton-Dolby. Mr. Sims Reeves, Mr. Dawson, Mr. Chaplin Henry, and Mr. J. G. Patey. Contra-Basso, Signor Giardoni; Cornet-a-Pistons, Mr. Reynolds; Solo Cornet at Mr. Alfred Mellon's Promenade Concerts; Piano-forte, Mr. J. F. Barnett. The Band of the Coldstream Guards (by kind permission of Colonel Mark Wood). Conductors—Mr. Benedict and Mr. Ganz. Sofa Stalls, 6s.; Family Ticket (to admit four) £1 1s.; Balcony, 3s.; Area, 2s.; Admission, One Shilling. Tickets may be obtained of all Music-sellers, and at Mr. Austin's Ticket Office, 28, Piccadilly.

Mlle. ENEQUIST.

Mlle. ENEQUIST begs to announce that her engagement at the Italian Opera, Her Majesty's Theatre, will not prevent her from accepting engagements for Concerts, &c.—Address, 37, Golden Square.

MR. HANDEL GEAR.

MR. HANDEL GEAR, Professor of Singing, begs to announce that he is in Town for the season.—Address, 32, Upper Seymour Street, Portman Square, W.

MR. FRANK ELMORE will sing his new song, "Airy Fairy Lillian," at the Eyre Arms, April 10th; Westbourne Hall, 16th; Richmond, 19th; South Norwood, 24th; St. James's Hall, May 30th. 129, Adelaide Road, N.W.

UNDER DISTINGUISHED PATRONAGE.

MADLLES. EMILIE and CONSTANCE GEORGI have the honour to announce their First *Matinée Musicale* this season, assisted by eminent artists, will take place Wednesday, April 25th, at the Beethoven Rooms, 78, Harley Street, where tickets may be obtained of the Madlles. GEORGI.

MR. GEORGE JEFFERYS will sing the new song, "Outside her window," (composed by W. WADSWORTH) at Hayes, April 26th.

HERR ENGEL will arrive in town, for the season, after his continental engagements, on the 15th April. His Three Harmonium Recitals will take place at Messrs. COLLARD'S, 16, Grosvenor Street, on Tuesday, 15th May; Monday, May 28th, and Monday, June 11th. Letters and engagements to Messrs. CHAPPELL and Co., 50, New Bond Street.

MISS BERRY GREENING.

MISS BERRY GREENING (who has been hitherto known to the public as Miss Berry, only) requests that all communications relative to lessons or engagements, either in town or in the provinces, be addressed to her, care of Messrs. DUNCAN DAVIDSON, 244, Regent Street, London, W.

MADAME LAURA BAXTER will Sing "The Fairy's Whisper" (composed by HENRY SMART) throughout her provincial tour, and at Taunton, April 9th; Bristol, 10th; Warwick, 11th; Lincoln, 16th; and King's Lynn, 17th.

MISS MATHILDA BAXTER will play ASCHER'S popular Romance for the Pianoforte, "ALICE," throughout her provincial tour, and at Taunton, April 9th; Bristol, 10th; Warwick, 11th; Lincoln, 16th; and King's Lynn, 17th.

Mlle. SEZZI.

Mlle. SEZZI, Professor of Singing, has a few hours in the week disengaged. Mlle. SEZZI can also accept engagements for concerts, Soirées, &c.—Address, 22, Upper George Street, Bryanston Square, W.

MR. EMILE BERGER.

MR. EMILE BERGER begs to announce to his friends and Pupils, that, after having completed his engagements in Scotland, at the end of April, he will return to London for the season. All communications, relative to Pianoforte Lessons, Concerts, Soirées, &c., may be addressed to him, at Messrs. DUNCAN DAVIDSON and Co.'s, 244, Regent Street, London.—Glasgow, March 31st, 1866.

THE PAGANINI REDIVIVUS.

ALL Letters for Concerts, Soirées, &c., &c., must be addressed to HENRY ADAMS, Esq., (Sole Agent) 10, Hemmings Row, St. Martin's Lane, where they will receive prompt attention.

MR. CHARLES ADAMS

HAVING accepted an Engagement as first principal Tenor at the King's Theatre, Berlin, until the 1st May next, all letters respecting engagements in the United Kingdom, for Operas, Concerts, and Oratorios, after that date are to be addressed to Mr. MARTIN CAWOOD, 37, Mornington Road, Regent's Park, N.W.

MADemoiselle PAULE GAYRARD PACINI (First Prize of Piano from the Conservatoire de Paris) begs to announce her arrival in London for the season. All communications, respecting engagements, lessons, or soirées, to be addressed, No. 41, George Street, Portman Square.

VIOLINS and VIOLIN MAKERS.—On the 1st of March was published, A DICTIONARY of the GREAT ITALIAN ARTISTES, their Followers and Imitators to the present time; with Essays on their characteristics, qualities, tone, value, classification, &c. By J. FRANKS, Jun. Price 3s. 6d.
London: LONGMAN and Co. Sheffield: all Music and Booksellers.

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6.	"And the Glory of the Lord," (Messiah)	3	0
7.	"Let their Celestial Concerts," (Samson)	3	0
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11.	"For unto us a Child is Born," (Messiah)	3	0
12.	"He smote all the First-born in Egypt," (Israel in Egypt)	3	0
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15.	"Sing unto God," (Judas Maccabæus)	3	0
16.	"Thus rolling Surges Rise," (Solomon)	3	0
17.	"All the earth doth worship Thee," (Dettingen to Deum)	3	0
18.	"May no rash intruder," (Solomon)	3	0
19.	"Worthy is the Lamb," (Messiah)	3	0
20.	"Amen," (Sequel to ditto)	3	0

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ROYAL ITALIAN OPERA.

The theatre opened on Tuesday night, according to promise, with Verdi's opera, *Un Ballo in Maschera*. The cast, with two exceptions, was the same as last year. Signor Mario was the Duke; Signor Graziani, Renato; Mdlle. Sonieri, the page; Signors Tagliafico and Capponi, the chief conspirators. The exceptions were Mdlle. Fricci as Amelia, and Mdlle. Lustani as Ulrica—parts which, at the time alluded to, were sustained by Mdlles. Bianchi (soprano) and Honoré (contralto), now no longer members of the company. In each instance—the first more especially—the change was for the better. There is no overture, but only a short introduction to *Un Ballo in Maschera*. Verdi, though a skilful master in the art of instrumentation, never has shown any strong leaning towards this particular department of musical composition. The appearance of Mr. Costa, nevertheless, was hailed with the usual demonstrations; and when, after the National Anthem (by the chorus), the first few bars of the orchestral prelude were heard, it was easy to account for the high estimation entertained for the conductor of so fine a body of performers.

Since its first production at the Lyceum Theatre, during the series of Italian Opera performances given there by Mr. Mapleson five years ago (1861), *Un Ballo in Maschera* has been growing in the estimation of connoisseurs. Though it has not yet attained the almost universal popularity of that strange but highly effective compound of good, bad, and indifferent, *Il Trovatore*, or even of the artificially sentimental *Traviata*, *Un Ballo in Maschera* fairly ranks, with the still more carefully constructed *Rigoletto*, among the very best works of "the last of the Romans"—as Rossini was pleased to style the last of Italy's capable composers; and we cannot but believe that it will endure as long as any, and longer than the great majority, of his operas. The music is thoroughly "picturesque;" the term is hacknied and often indiscriminately, nay unmeaningly, applied; but in this instance it seems to fit exactly. Every figure, every situation is painted with the happiest view to effect. The offended husband, Renato, stands out in as powerful relief by the side of his offending master, the gay and unsuspecting Duke Riccardo (we adhere to the Covent-garden nomenclature), as by the side of his erring and unhappy wife, Amelia. Equally well drawn figures, in a subordinate sense, are the sprightly page, Oscar, the designing conspirators, Armando and Angri, and the gloomy sorceress, Ulrica—all contrasting boldly with each other, while contributing with the chief personages to the general harmony of the picture. Signor Verdi has with great felicity invested each of them with characteristics which, while strongly marked and distinct, blend gratefully together. It is, indeed, one of his rare merits that he does not make all his people sing the same kind of music; and this declares him eminently a dramatic composer. His ingenuity is further exhibited in the skill with which he preserves the individuality of each separate character in his more elaborate concerted pieces. The quartet in the last act of *Rigoletto* is scarcely a more favourable example of this than the quintet with chorus, "E scherz' od è follia," in which the Duke derides the evil prognostication of the sorceress, after grasping the hand of Renato, now his faithful friend, but doomed to become his assassin. Every one concerned has here something to say, every one says it in a different manner, and yet the whole is perfectly harmonious. Then the third act is fine from one end to the other. We are almost inclined to think it Signor Verdi's dramatic masterpiece. The opening scene of Amelia, eager to grasp the magic plant which is to cure her of her guilty passion for the Duke, yet distracted with terrible forebodings, and conjuring up spectres in her agony of fear; the interview with Riccardo, set forth in a love duet, nearly if not quite equal to that in *Rigoletto*, between the dissembling Duke of Mantua and the innocent child of the Court Jester; the trio in which the still confiding Renato warns the Duke and the veiled lady, whom he little suspects to be his own wife, of the near approach of the conspirators—which, although one of its most striking passages was evidently suggested by a pianoforte sonata of Beethoven (in D minor), has not its equal for dramatic intensity, even in *Rigoletto*; and last, not least, the finale, where Renato, made aware of his shame, is jeered at by the conspirators till he consents to join their ranks and help to promote their cause—each and all are indications of genuine power, power of which its possessor has not invariably taken due advantage.

There are other excellent things in *Un Ballo in Maschera*. Renato's soliloquy in the fourth act contains one of the most plaintive and beautiful melodies of recent times—

"E sei tu che macchiavi quell' anima,
"La delizia dell' anima mia!"

(only to cite one example); but the best are those we have named, and best of all is the third act in its entirety. Omit, or rather modify, a single passage—the quick movement of the duet between Amelia and the Duke, the not very elevated theme of which bears an unfortunately close resemblance to that of a similar movement in the duet between Camille and Polyucte, in the last act of Donizetti's grand

opera, *Les Martyrs*—and there would be hardly a single point open to criticism. The Verdi who could imagine and accomplish so much should by this time be something still higher than the popular Verdi whom we know, whose operas are on every stage, and whose tunes are in every head. But, thankful for what we have got, let us hope that the coming *Don Carlos* may hit the mark to which its composer, however gifted, has never yet fairly attained. If such a commission as that to compose a work for the inauguration of an edifice by which the highly cultivated Parisians intend to put the art-loving inhabitants of every European capital to shame fails to bring forth something great—a "*Weihe des Hauses*" of the most imposing—the musical world must look to Busseto for another Verdi, not less richly endowed, but more jealously solicitous of good opinion.

The general performance of *Un Ballo in Maschera* at the Royal Italian Opera stands in small need of description. We have hinted that the Amelia and Ulrica left no cause to regret their predecessors of last year; and on the whole, perhaps, Mdlle. Fricci has rarely sung better. Mdlle. Sonieri, if she could conquer the tremulousness which mars the good effect of her sustained passages, would be more than satisfactory as Oscar. Signor Graziani can never be unacceptable as Renato, while he delivers with such charm of voice and depth of expression the pathetic apostrophe to the erring Amelia, "E sei tu"—the last part of which ("O dolcissime perdute!"), with flute obbligato, the most exquisite melody in the opera, was called for again and repeated. Although Signor Mario's voice was not quite in as good order as his admirers could have wished—a sea voyage from Dublin being assigned as the probable cause—his performance was not the less finished and masterly, and where his physical means were occasionally at fault, his dramatic intelligence, his easy graceful bearing, and his invariably genuine expression more than atoned for it. His reception was enthusiastic. Nothing could be better than Signors Tagliafico and Capponi as the chief conspirators. The orchestra was perfect throughout; the chorus excellent; the masquerade and dance in the last scene—which culminates in the assassination of Riccardo by his quondam devotee, Renato—as varied, busy, and animated as ever. On the whole the performance was of more than average excellence, and the first night of the season may be accepted as good augury of what is to come.

On Thursday, the *Trovatore* was given for the debut of Mdlle. Morensi, one of the new engagements, as Azucena; and to-night we are promised *La Traviata*, in which two new singers are to appear—Mdlle. Orgéni (Madame Viardot's pupil), as Violetta, and Signor Fancelli (tenor), as Alfredo.

ORGAN AT ST. MARGARET'S CHURCH, UXBRIDGE.—The improvements have been completed in the organ at St. Margaret's Church by Messrs. Bishop and Co. The compass of the swell organ has been extended from tenor C to CC. There have been placed in it 318 new pipes, 54 new pedals, and the bellows has been re-hung. The description of the organ now is:—Great organ compass, GG to F, consisting of open diapason, stop diapason, principal, fifteenth, sesquialtra, cornet, trumpet, cremona, dulciana, and flute; Swell organ CC to F, consisting of double diapason, open diapason, stop diapason, principal, mixture three ranks, hautboy, clarion, and corneopane; Pedal organ, sixteen pedal pipes; Couplers, great to pedals, swell to great, and octave couplers; six composition pedals and two octaves and a quarter of pedals. The total number of pipes is 572 in great organ, 528 in swell organ, with 19 sixteen-foot pedal pipes. The cost of the alterations was 88*l.*, out of which the organist, Mr. J. T. Birch, has had to find 15*l.* 18*s.*, the subscriptions received only amounting to 72*l.* 2*s.*

BRIGHTON.—The *Trovatore* has been given at this theatre in English. The artists were Madame Jenny Bauer, Miss Alessandri, Mr. W. Parkinson and Mr. Durand. M. Reyloff was the conductor. A series of operas are intended to be given by these artists.

A PAYING COMEDY.—The most successful comedy of the season, the one that has brought most money to the treasury of the theatre and to the author, is the *Famille Benoiton*, played at the Vaudeville, in the Rue Vivienne, Paris. It has now been played near five months without interruption, except once during Holy Week. Its hundredth night was the 14th of February, when the façade of the theatre displayed a large flag in honour of the occasion; and the number 100 in gigantic figures lighted up with gas. The receipts of the house up to that night were 463,761*l.*, or an average of 4,637*l.* per night. The gains of the author for the same period were—first, 10,000*l.* by way of premium; second, author's tickets to the amount of 108*l.* for each performance; and third, 12 per cent. on the money taken at the doors, so that he has received in three months a sum of 77,270*l.*, or 3,090*l.*—no bad gain for the work of a few weeks. The *Famille Benoiton* continues to be played to the same crowded audiences as before, and it will probably continue to be so for some time to come.

To the Editor of the "MUSICAL WORLD."

SIR,—More welcome than the first swallow, which notoriously does not make a summer, our Italian Opera prospectuses—either of which, if fairly carried out, would give us a fine musical season—have both appeared. This year, Her Majesty's Theatre was first in the field, at least as regards the publication of its plan of campaign. Mr. Mapleson's army looks well on paper, and in the field—that is to say, on the stage—it can scarcely fail to prove one of the most effective corps ever engaged.

Probably the first thing every one will wish to know in connection with the programme of Her Majesty's Theatre is what has been done to strengthen the department of tenors, left terribly weak by the loss of poor Giuglini. In the first place, Signor Mongini, about the best dramatic tenor who could be found, has been engaged. Signor Mongini has at least a voice—which is always a good thing for a singer to begin with. There are very few tenors of the present day who possess this seemingly indispensable requisite in anything like completeness, and of the few who can be named, one is Signor Mongini. Next among Mr. Mapleson's new tenors Mr. Hohler may be mentioned. Mr. Hohler had long been known in London as a clever amateur singer, when he, so to say, retired into public. He made his first appearance on the stage in the spring of last year, at the theatre of La Scala, and, according to the accounts of the Milanese journals, with great success. Of Signor Arvini, the third new tenor, I know nothing, except that he has never yet sung in England. Signor Tasca, the fourth and last of the recruits in this department, will be remembered as having sung last season at the Royal Italian Opera, where it seems to me that he scarcely had a fair chance given to him. He only appeared once, on which occasion the ungrateful part of Pollio was assigned to him. He sang spasmodically, and was aptly described at the time as "an Italian Wachtel." Nevertheless, he has a reputation in Italy, and it is quite possible that in some more important and interesting part he may succeed in distinguishing himself. It is, above all, in the operas of Verdi that he has gained the applause of his own countrymen. During the past winter, Signor Tasca has been singing at St. Petersburg—with what result I have not heard. The tenors re-engaged are Signor Gardoni, Signor Stagno, Signor Bettini and Dr. Gunz.

It was rumoured some months ago that Madame Grisi would re-appear this coming season at Her Majesty's Theatre, and we now learn that the report, disbelieved when it was first started, was well founded. On this subject, I cannot do better than quote the words of the prospectus:—

"Mr. Mapleson has the gratification to announce that he has prevailed upon Madame Grisi to revisit the scene of her early triumphs, and again appear at the theatre, her previous connection with which formed one of the most brilliant epochs in its history. * * * Madame Grisi will once more undertake some of those parts which she created, and in her impersonations of which will be revived the traditions obtained direct from Rossini, Donizetti and Bellini. These representations, which can only extend over a few nights, will derive additional interest from the fact that Madlle. Titiens has consented to take part in them, as a mark of respect to one who for so many years reigned absolutely without a rival on the lyric stage."

It is said, though no such announcement is made in the prospectus, that Madame Grisi will make her first re-appearance in the character of Norma, and that the part of Adalgisa will, on this occasion, be undertaken by Madlle. Titiens. A formal promise, however, is made that in *Don Giovanni* Madame Grisi and Madlle. Titiens will appear together, the former as Donna Anna, and the latter as Donna Elvira.

With two such admirable and thoroughly attractive vocalists as Madlle. Titiens and Madlle. Ilma de Murska to head the list, no new engagements of *soprani* were necessary. The only new singer in this department is Madlle. Louise Lichtmay. Madame Harriers-Wipern, Madlle. Sinico, and Madlle. Enequist are all re-engaged. Mr. Mapleson has not failed to retain the services of Madlle. Trebelli (or Madame Bettini-Trebelli, as she is now more accurately designated) and Madlle. Bettelheim. The name of Madlle. Grossi does not appear in the catalogue of *mezzo-soprani* and *contralti*, but it is replaced by that of Madame Demeric-Lablache, who sang some time ago at the Royal Italian Opera, and afterwards, for several years in succession, at the Imperial Theatre of St. Petersburg.

First among the names of the basses and baritones appears that

of Mr. Santley, a singer who is certainly second to none. Signor Foli (who distinguished himself last year in the *Magic Flute*), Signor Amodio, Signor Verger, Signor Marcello Junca, Signor Bossi, and Signor Rokitansky are also engaged. Of these, Signor Verger (of the Italian Opera of Paris) is alone announced as appearing in London for the first time, though I do not remember to have heard before now of Signor Amodio. The business of *primo buffo*—last as well as first—will, as during previous seasons, be undertaken by Signor Scalese.

As no new operas are now written, no new operas can be produced. Several novelties, however, are promised, the most important of which are Gluck's *Iphigenia in Tauris*, Mozart's *Seraglio*, Spontini's *Vestale*, and Rossini's *Donna del Lago*.

Besides undertaking the part of Elena in *La Donna del Lago*, Madlle. Ilma de Murska will appear as Dinorah—than which no character could be more suitable to her peculiar genius—and also as Mirella. It is announced that M. Gounod has provided this new representative of his heroine with one or two new pieces.

The orchestra and chorus continue to be under the direction of Signor Arditi, whose name is a guarantee of excellence. Mr. Telbin is the scenic artist,—Mr. West, stage manager,—and Mr. Jarrett, acting-manager. Taking it altogether, I cannot remember a more attractive programme than the one just issued by the director of Her Majesty's Theatre.

LAVENDER PITT.

To D. Peters, Esq.

P.S.—I don't want Mr. Shaver Silver to have all the operatic (as well as other) talk to himself.—L. P.

[He shan't.—D. P.]

To the Editor of the MUSICAL WORLD.

SIR,—The theory was once started that no opera of Verdi's could permanently keep possession of the stage unless one or more gipsies figured in it. *Ernani*, *Nabucco*, *I due Foscari*, all very successful in their day, are now never heard of, for in these the composer has not relied on the aid of the gipsies. In *Il Trovatore*, on the other hand—the most successful of all Verdi's works, and one of the most successful operas ever written—a gipsy, and the supposed son of a gipsy, are the two most prominent characters in the drama. After the marvellous good fortune of *Il Trovatore*, Verdi does really seem to have had a superstition on the subject of gipsies, and for some years afterwards, every opera, into which he introduced no matter how little of the "Romany" element, succeeded as if by enchantment. Maddeleena, in *Rigoletto*, need not have been a gipsy girl, but Verdi took good care to make her one, and the opera in which she plays so important a part was accepted everywhere as a master-piece. What can gipsies possibly have to do with *La Dame aux Camélias*? Yet in the operatic version of that drama, Verdi evidently stipulated that gipsies should somehow be brought in, and accordingly we meet with them in the scene of the masked ball, where they are not quite so much out of place as they would be anywhere else. In *Un Ballo in Maschera*, nothing could be more natural than to represent Ulrica, the sorceress, as a gipsy—though we do not suppose there were any gipsies in Boston (where, according to the original Italian libretto, the action of the piece takes place) in the middle of the eighteenth century. The charm seems at last to have lost its virtue; for although there is a gipsy in *La Forza del Destino*, Verdi's latest work, that opera has met with no great success. This, however, does not alter the fact that Verdi has written four operas which have taken a great hold on the public taste, and that in each of these there is at least one part for a gipsy.

Verdi cannot complain that his name is neglected in England, for it seems at present as though the works of no other composer were to be played this season. On Tuesday, the opening night at the Royal Italian Opera, *Un Ballo in Maschera* was given. On Thursday we had *Il Trovatore*. This evening we are promised *La Traviata*. On Monday *Un Ballo in Maschera* again; and on Tuesday, once more, *La Traviata*. If we turn for relief to Her Majesty's Theatre, we find that there also Signor Verdi is the favorite composer; at least the work chosen for presentation to the public the first night of the season (Saturday next) is *Il Trovatore*. The fact is, that this particular period of the season is above all the season of *débuts*; and Verdi, who is so constantly accused of spoiling singers' voices, is nevertheless the composer whose music all *débutants* and *débutantes* wish to sing.

D. Peters, Esq.,

SHAVEN SILVER.

ASTLEY'S.

Mr. E. T. Smith's contribution to the entertainments of Easter Monday consisted of an old opera and a new burlesque—the opera the masterpiece of one of the greatest of dramatic composers, the burlesque a favourable example of the powers of one of the most humorous and popular writers of his class. Both were received with applause by a house crowded to the ceiling. The first piece was, of course, the opera, and to this our attention must at present be almost exclusively directed. *Der Freischütz* at Astley's looks strange enough at a first glance; but the result has shown that Mr. E. T. Smith intended his announcement seriously, and that he had not reckoned without his singers and players, &c., or altogether overestimated the resources at his disposal. A company of singers, chiefly from the Royal English Opera and Drury-lane Theatre, when English Opera last found a home within those time-honoured precincts, a conductor (Mr. J. H. Tully) recognized as an experienced musician, with an orchestra and chorus quite numerically strong enough for the stage of their exertions, sufficed to give Weber's romantic music with better effect than under the circumstances could have been anticipated. Moreover, the libretto, while in certain places remodelled so as to approximate as nearly as possible in the arrangement of its incidents to the German original of Kind, has been in a great measure re-written.

The outline of the old Lyceum book has been followed, and some of the songs are substantially the same in both versions; but even when this is the case the earlier words have been corrected in many places. Several of the pieces are entirely new, and the *finale*, which begins with the fall of Caspar and ends with the pardon of Rodolph at the intercession of the Hermit, is now properly done, for the first time in English at any London Theatre. In the Lyceum version other music was occasionally substituted for Weber's. All such interpolations have been removed, and the original music, with appropriate words, has been restored. The duet between the ladies, at the beginning of the second act, is a case in point; the restoration of Anne's slow movement, describing the fright of her aunt—which, although sung by Miss Povey, at Drury-lane, was omitted at the Lyceum—is another. As Caspar is a singer at Astley's, the superfluous character of Bollo—invented at the Lyceum for the purpose of singing Caspar's music, while Caspar himself was played by Mr. George Bennett—is as a matter of course consigned to his proper nullity. The only instance in which Weber's text has been departed from, some curtailment allowed for, arises out of the position of the Huntsman's chorus, which—as is generally the case on the English stage—opens the last act, instead of following the chorus of Bridesmaids. The excision of a few bars through which the latter modulates into the former is the consequence of this venial transgression, committed with the object of allowing the curtain to rise upon a beautiful sylvan picture. The dialogue is new throughout, except in the Incantation scene, the principle of the adapter being seemingly to give as much as possible to Killian, who has nothing to sing but the solos in the laughing-chorus (Act I), and must necessarily be impersonated by a low comedian. To Killian—and not, as of old, to Kuno—is intrusted the task of describing the nature of the charmed bullets; and he is, moreover, made in some sort the sweetheart of Cousin Anne. Great pains, too, have evidently been taken to render the story—in the original rather complex—perfectly intelligible; and the exact position of Rodolph and Caspar with respect to each other is now made clear, for the first time. The fall of the ancient Ranger's portrait, at the moment when Rodolph is supposed to lift the eagle, is borrowed from the Drury-lane version. Altogether, the “re-written” libretto is an improvement on any English version of *Der Freischütz* we can remember, though not only the Lyceum and Drury-lane, but Covent-Garden, had one expressly prepared in the early days of its popularity among us—before Weber had written his *Oberon* for the last named theatre, which, we need scarcely add, was shortly before his premature death.

The performance on Monday offered many points worthy of commendation. Madame Haigh-Dyer, with telling voice and thorough musical acquirements, distinguished herself honourably in the music of Agnes, and was vociferously applauded at the end of the great scena in Act II. Miss Leffer gave considerable point both to the duet with Agnes and the two airs which invest the character of Anne with musical importance. The beautiful tenor voice of Mr. Henry Haigh was heard to advantage in much of the music allotted to Rodolph, and especially in those parts of the admirable *scena* familiarly known in England as “Through the forest.” Mr. Aynsley Cook made rather a jovial than a morose and gloomy personage of the fiend-ridden Caspar, singing the music with a good deal of spirit and intention, although it is very trying for his voice. Mr. George Honey, as the successful marksman, Killian, was vivacious and bustling; Mr. Basil Potter looked terrible, but spoke placidly, as Daniel, Mr. Charles Lyall was a more than acceptable Prince Otoczar; and the inferior parts of Kuno and the Hermit were in more or less capable hands. Though occasionally annoyed by signs of impatience from the galleries, eager for the glitter

of the coming burlesque, the audience were liberal in their applause, and accorded to each performer the just reward of merit. The orchestra, under the guidance of Mr. J. H. Tully, took great pains with the overture, during the performance of which, however, the occupants of the higher regions were more than usually restless; so that the delicate points could hardly be appreciated. The chorus worked zealously, and in the forest scene (Act IV.), where the famous part-song occurs, each huntsman was supplied with an appropriate *cor de chasse*.

The scenery, painted by the Messrs. Brew, is admirable throughout; and, as the manager of Astley's naturally looks to *Der Freischütz* for success not only as an opera but as a spectacle, the whole scheme of the incantation scene has been remodelled. Rodolph and Caspar, instead of being placed in the middle of the stage, where they impede the view of the scene, are now on a slope towards the left hand of the audience. Nor is a crowd of monotonous Bogies incessantly intruded upon the spectator during the process of casting the bullets. The great gathering of unearthly apparitions is reserved for the awful “Seventh,” so that the admonitory spectre of Rodolph's mother and the enticing shade of Agnes may assume poetically ethereal shapes. These are furnished by Professor Pepper, of the Polytechnic Institute, on the principle of his famous “ghosts,” and may be pronounced eminently imposing and successful. In the spectacular parts of the performance, indeed, there were but few hitches, and no doubt the music will go more smoothly and with more precision as the performers become more familiar with it. Further curtailment would do no harm, more particularly in the concerted music of the last act, which is somewhat out of proportion with the means at disposal.

The title of the new burlesque, by Mr. F. C. Burnand, is *Boabdil el Chico; or the Moor the Merrier*. We can only say of this very gorgeously mounted extravaganza that it was received with favour throughout, and was completely successful.

COLOGNE, 2nd April, 1866.—(From a Correspondent).—Having been absent from Cologne for a few days, I have lost two performances of Mdle. Titiens as Donna Anna and Valentina. According to what I hear from every quarter, and what the celebrated Professor Bischoff, *redacteur* of the *Niederrheinische Musik-Zeitung*, has written upon the subject, it seems that in both parts the admired *prima donna* was as grand and magnificent as ever; and that in the fourth act of the *Ugonotti* she threw such a deep feeling and pathos into her singing and acting as to elicit the utmost enthusiasm. Fidelio and Margherita in *Faust* were the two last characters in which Mdle. Titiens appeared in Cologne, and I was happy enough to be present at both representations. You know how truly great Mdle. Titiens is in the church scene and the last scene of *Faust*, and you may, therefore, easily imagine the profound sensation she produced in M. Gounod's opera here. Fidelio, indeed, which Mdle. Titiens has sung so many times in London with such triumphant success, was, to my poor thinking, the grandest, most moving, and most natural performance I have witnessed since the time of Malibran. I have admired many times Mdle. Titiens in the same opera in London, but I was never so deeply affected as on the occasion alluded to, when, I am tempted to say, she seemed to act and sing better, if possible, than ever. The harmony of her commanding figure, her earnest and most real acting, her superb singing, the touching expression of her features, and her wonderful force and energy in the high dramatic moments of the character and the music, left in the hearts of all who heard and saw her the most vivid and powerful remembrance. No one out of the crowded audience who attended the performance of Beethoven's opera could resist the acting and singing of Mdle. Titiens, more especially in the grave scene in the second act, and, still more especially, at the moment when the heroic Leonora steps between Florestan and Pizarro, covering her beloved husband with her body against the knife of the assassin, exclaiming, “Ich bin sein weib!” It was indeed a real *furor*, in which the orchestra took as conspicuous a part as the audience. Mdle. Titiens at this moment was truly sublime. The performance altogether was very fine. At the end of the opera the enthusiasm of the audience was immense, and Mdle. Titiens, on being recalled several times, among the most vociferous applause, was literally covered with bouquets, wreaths, and flowers of every description. The niece of Mdle. Titiens, known as Mdle. Zandrin in England, made a very successful *début* as Zerlina in *Don Giovanni*, as well as Siebel in *Faust*. This very young and very pretty lady possesses a great deal of talent as a singer, and she is at home on the stage. She has a good mezzo-soprano voice, and if she be well trained and her talent well directed, I do not doubt that she has a good future before her. P.S.—*Norma* was given here in three acts, as it has been often the case in London. *Fidelio* is given in two acts only, as it was originally composed.

LUDWIG.—A grand North German Musical Festival, similar to that of 1839, is to be held here in June. Dr. Kulenkamp has been elected president, and Dr. Klügmann, secretary.

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SERENADE, "Quand tu chantes berceée"—Miss EDITH WYNN. *Gounod.*
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SONATA, in A, for Violoncello, with Pianoforte Accompaniment—Signor PIATTI *Boccherini.*
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NOTICES.

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TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

MARRIED.

On the 26th inst., at St. John's Parish Church, by the Rev. W. Beck, M.A., brother-in-law of the bridegroom, ADOLPHUS FREDERICK second son of the late CHARLES GODFREY Esq., of Vincent Square Westminster, to MARGARET, only daughter of the late Capt. LEWES of Liverpool.

The Musical World.

LONDON, SATURDAY, APRIL 7, 1866.

DR. GIBLETT (it is rumoured) has been to the British Museum. His object was the entire perusal of the *Musical World*, from the first volume to the last. He obtained the volumes. His discoveries have been published in some magnificent epistles, signed "Histericus" (almost equal in force to the *Satire* of Juvenal). Among his discoveries is the discovery that a tremendous literary rix, à maintes reprises, took place some two and twenty years ago ("Histericus" says "some years ago"), between a Mr. L. Charles and a Mr. W. James, both long since gathered to their *aïeux*. "Histericus" makes it appear that all the blows proceeded from the latter;—but "Histericus" has views of his own. Nor does he say they made it up, and became fast friends 20 years before they died. Dr. Giblett should be decorated with the order of the Diver. Mr. Ella (it is rumoured) is already decorated. Mr. Ella, without going to the British Museum, perused the entire *Musical World* from the first volume to the last, and discovered that it was not a mirror favorable to his self-examination personally. *Arcades ambo.* The "concerto-organ" is no more; but the Musical Union still kicks; and the *Musician* is in embryo. *Quæ tanti gravitas? Quædam parva quidam. Hoc sermone pavent; hoc iram, gaudia, curas; hoc cuncta effundunt animi secreta.*

OTTO BEARD.

[EMILIO (HISTERICO) dabitur quantum petet. Only the employer of "Histericus" should be on the alert. *Consedere Duces.* D. PETERS.]

Cruel Criticisms.

TO JOHN ELLA, ESQ.

(Director of the Musical Union).

* * "The attacks on Mdlle. Clauss and Madame Schumann in the *Times*, at their *début* at the Musical Union, were CRUEL IN THE EXTREME, and gave great pain to those gifted ladies."—(Extract from a printed letter, signed "J. ELLA," March 3, 1866.)

No. VI.

WILHELMINA CLAUSS.

"The most interesting feature of the second part was Beethoven's Pianoforte Concerto in C minor, by Mdlle. Clauss. This is the easiest and least elaborate of the three grand concertos of the master. It might, indeed, almost have been signed 'Mozart,' so strong a resemblance does it bear, in many parts, to the style of that composer. It, nevertheless, demands an intellectual performer—one who can make simple phrases tell by force of genuine expression. This was found in Mdlle. Clauss, whose execution of the slow movement and all the *cantabile* passages in the first *allegro* was perfectly unaffected and charming. There was not an exaggerated point in the whole performance—a proof that Mdlle. Clauss entered thoroughly into the character of the music. The quaint and playful rondo was played exactly as it should be—without any attempt at display; and we only wonder that Mdlle. Clauss had not the courage to omit the *cadenza*, which, though printed in the published edition, is not Beethoven's, and not at all in the spirit of Beethoven. A *fantasia* of Thalberg, thrust into the middle of the first movement, would scarcely have been more out of place. This was not the fault, however, of Mdlle. Clauss, who did not compose the *cadenza* although she played it admirably. The applause at the end of the concerto, followed by a recall, showed how much the audience were pleased with both the music and the executant."—*Musical World*, March 19, 1865.

"Shocking!"

No. VII.

(Ibid.)

"To speak of the best thing last—Beethoven's fine Concerto for Pianoforte and Orchestra" (No. 3—in C minor) "was performed by Mdle. Wilhelmina Clauss, who never, since she first appeared before an English audience, achieved so great and so well-earned a success. Her conception of the music throughout was that of a true poet, and she imparted to each movement a distinct and individual character. Few pianists possess that command of varying tone to the degree possessed by Mdle. Clauss; and this it is which enables her, in executing the longest compositions, to steer clear of monotony by giving a grateful diversity of colour—a term, by the way, which in this instance finds a proper application to musical performance. The reading of the slow movement was perfect; and the manner in which she gave to each *reprise* of the theme a new charm, by the simplest and most natural means, was exquisitely fanciful. The elaborate *cadenza* written by Moscheles for the first movement, judiciously abridged, vindicated Mdle. Clauss's reputation as a mistress of the bravura school. The concerto was listened to throughout with breathless attention, and the loudest applause was bestowed on every movement—we may say, indeed, on every solo. This performance was the more interesting since it may be regarded as Wilhelmina Clauss's adieu to her London admirers, in anticipation of her approaching departure for Paris and St. Petersburg, in both of which capitals we heartily wish her the prosperity she so much deserves."—*Musical World*, November 2, 1853. "Positively shocking!"

No. VIII.

MADAME SCHUMANN.

"The feature of the concert" (New Philharmonic), "however, was the performance of Mendelssohn's first Pianoforte Concerto by Madame Schumann, who is still the "Clara Wieck" of the piano. We should have preferred to hear this gifted lady in the A minor concerto of her late husband, Robert Schumann, with which few musicians care to grapple, and which she plays to perfection. Still it was a treat to hear her give the more familiar work of Mendelssohn with such wonderful energy and fire, such utterly irreproachable style throughout, such charming expression in the slow movement, such well-sustained brilliancy and vigor in the last. Madame Schumann's performance was more than appreciated, and at the conclusion she was called forward and applauded with enthusiasm."—*Times*, April 27, 1865.

No. IX.

(Ibid.)

"But the feature of the concert" (Musical Society of London) "was, beyond comparison, Madame Clara Schumann's very fine performance of Beethoven's Pianoforte Concerto in E flat—the 'Emperor Concerto,' as it has been appropriately styled. It would be difficult to imagine anything more intelligent than her reading of this magnificent work from end to end. Every phrase was rightly emphasized; every passage, dominant or subordinate, allowed its full significance; and thus the right balance was preserved throughout. The Clara Wieck of 'Eusebius' and 'Florestan,' the wife of the intellectual and aspiring Robert Schumann, showed herself worthy of her fame. The music and the performance were equally well understood; and the applause bestowed upon Madame Schumann, who was unanimously summoned at the conclusion, was enthusiastic."—*Times*, May 4, 1865.

No. X.

(Ibid.)

"A graceful compliment was paid on Monday night by the energetic director of these truly popular entertainments (Monday

Popular Concerts) to Madame Clara Schumann, the widow of the composer, Robert Schumann, and, as we need hardly remind our readers, the celebrated pianist. It was Madame Schumann's first appearance at the Monday Popular Concerts, and, with great good taste, the entire programme was made up of Schumann's works. It comprised the string Quartet in A minor (No. 1, Op. 41), its author's first composition in this style; the *Douze Etudes Symphoniques* for pianoforte solo, consisting chiefly of variations upon an original theme (not, however, by Schumann himself); the three *Fantasiestücke* for pianoforte and violin (originally intended for pianoforte and clarinet); the Quartet in E flat, for pianoforte and stringed instruments, and two of the songs ("Widmung" and "Ich wand're nicht"). For the lovers of Schumann's music here was a rich and varied selection. How each piece was executed may readily be understood when it is stated that in the string quartet the performers were Herr Joachim, Herr Wiener, Herr Grün and Signor Piatti; and that the pianist was Madame Schumann, who, as might be imagined, entered heart and soul into her task. Space will not permit, at this busy time, of our discussing the merits of so many works of importance from the pen of a composer, the question of whose claims to consideration still divides the opinions of thinkers on music. But the reception awarded to every effort of Madame Schumann, who stood valiantly forward as the champion of her regretted husband, and played from beginning to end with an enthusiasm that never flagged, was according to her deserts. She was applauded wherever applause could find a vent and several times called forward.—*Times*, May 16, 1865.

"Honest, honest Iago!"—SHAKSPEARE.

DISHLEH PETERSII MEDITATIONES.

ONE "Z," some time since, addressed a fulminating letter to the *Pall Mall Gazette* about Schumann's *Paradise and the Peri*. Whereupon there was commotion in the Crystal Palace at Sydenham, and speedily a thunderbolt was launched at the head of "Z." The thunderbolt was picked up by a Schumannite, who brought it to Messrs. Duncan Davison & Co. Messrs. Duncan Davison & Co. thought that the readers of the *Meditationes* would like to examine it, and see what sort of a thunderbolt had been thrown at the caput of the offending "Z." Let them judge.

To the Editor of the PALL MALL GAZETTE.

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MONDAY POPULAR CONCERTS.

ST. JAMES'S HALL.

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EXTRA MORNING PERFORMANCE

Will be given for the

BENEFIT

of the

WIDOW OF THE LATE MR. H. WEBB.

PART I.

SEPTIET, in E flat, Op. 29, for Violin, Viola, Violoncello, Contrabass, Clarinet, French Horn, and Bassoon—(last time this season)—MM. STRAUS, W. HANN, PIATTI, REYNOLDS, LAZARUS, C. HARPER, and WINTERBOTTOM. *Beethoven.*
SERENADE, "Quand tu chantes berce"—Miss EDITH WYNNE. *Gounod.*
SONATA, in G, Op. 14, No. 2, for Pianoforte alone—Mr. FRANKLIN TAYLOR. *Beethoven.*

PART II.

SONATA, in A, for Violoncello, with Pianoforte Accompaniment—Signor PIATTI. *Boccherini.*
SONG, "Winter and Spring"—Miss EDITH WYNNE. *Thomas.*
QUARTET, in C, with Variations on "God preserve the Emperor," for two Violins, Viola, and Violoncello—MM. STRAUS, L. RIES, W. HANN, and PIATTI. *Haydn.*

Conductor - - - - - Mr. BENEDICT.

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NOTICES.

TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at MESSRS. DUNCAN DAVISON & Co.'s, 244 Regent Street, corner of Little Argyl Street (First Floor). Advertisements received as late as eleven o'clock A.M., on Fridays—but not later. Payment on delivery.

TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

MARRIED.

On the 26th inst., at St. John's Parish Church, by the Rev. W. Beck, M.A., brother-in-law of the bridegroom, ADOLPHUS FREDERICK second son of the late CHARLES GODFREY Esq., of Vincent Square Westminster, to MARGARET, only daughter of the late Capt. LEWIS of Liverpool.

The Musical World.

LONDON, SATURDAY, APRIL 7, 1866.

DR. GIBLETT (it is rumoured) has been to the British Museum. His object was the entire perusal of the *Musical World*, from the first volume to the last. He obtained the volumes. His discoveries have been published in some magnificent epistles, signed "Histericus" (almost equal in force to the *Satire* of Juvenal). Among his discoveries is the discovery that a tremendous literary rix, à maintes reprises, took place some two and twenty years ago ("Histericus" says "some years ago"), between a Mr. L. Charles and a Mr. W. James, both long since gathered to their *aieuz*. "Histericus" makes it appear that all the blows proceeded from the latter;—but "Histericus" has views of his own. Nor does he say they made it up, and became fast friends 20 years before they died. Dr. Giblett should be decorated with the order of the Diver. Mr. Ella (it is rumoured) is already decorated. Mr. Ella, without going to the British Museum, perused the entire *Musical World* from the first volume to the last, and discovered that it was not a mirror favorable to his self-examination personally. *Arcades ambo*. The "concerto-organ" is no more; but the Musical Union still kicks; and the Musician is in embryo. *Quæ tanti gravitas? Quædam parva quidam. Hoc sermone pavent; hoc iram, gaudia, curas; hoc cuncta effundunt animi secreta.*

OTTO BEARD.

[ÆMILIO (HISTERICO) dabitur quantum petet. Only the employer of "Histericus" should be on the alert. *Consedere Duces.* D. PETERS.]

Cruel Criticisms.

TO JOHN ELLA, ESQ.

(Director of the Musical Union).

* * "The attacks on Mdlle. Clauss and Madame Schumann in the *Times*, at their *début* at the Musical Union, were CRUEL IN THE EXTREME, and gave great pain to those gifted ladies."—(Extract from a printed letter, signed "J. ELLA," March 3, 1866.)

No. VI.

WILHELMINA CLAUSS.

"The most interesting feature of the second part was Beethoven's Pianoforte Concerto in C minor, by Mdlle. Clauss. This is the easiest and least elaborate of the three grand concertos of the master. It might, indeed, almost have been signed 'Mozart,' so strong a resemblance does it bear, in many parts, to the style of that composer. It, nevertheless, demands an intellectual performer—one who can make simple phrases tell by force of genuine expression. This was found in Mdlle. Clauss, whose execution of the slow movement and all the *cantabile* passages in the first *allegro* was perfectly unaffected and charming. There was not an exaggerated point in the whole performance—a proof that Mdlle. Clauss entered thoroughly into the character of the music. The quaint and playful rondo was played exactly as it should be—without any attempt at display; and we only wonder that Mdlle. Clauss had not the courage to omit the *cadenza*, which, though printed in the published edition, is not Beethoven's, and not at all in the spirit of Beethoven. A *fantasia* of Thalberg, thrust into the middle of the first movement, would scarcely have been more out of place. This was not the fault, however, of Mdlle. Clauss, who did not compose the *cadenza* although she played it admirably. The applause at the end of the concerto, followed by a recall, showed how much the audience were pleased with both the music and the executant."—*Musical World*, March 19, 1865.

"Shocking!"

No. VII.
(*Ibid.*)

"To speak of the best thing last—Beethoven's fine Concerto for Pianoforte and Orchestra" (No. 3—in C minor) "was performed by Mdlle. Wilhelmina Clauss, who never, since she first appeared before an English audience, achieved so great and so well-earned a success. Her conception of the music throughout was that of a true poet, and she imparted to each movement a distinct and individual character. Few pianists possess that command of varying tone to the degree possessed by Mdlle. Clauss; and this it is which enables her, in executing the longest compositions, to steer clear of monotony by giving a grateful diversity of colour—a term, by the way, which in this instance finds a proper application to musical performance. The reading of the slow movement was perfect; and the manner in which she gave to each *reprise* of the theme a new charm, by the simplest and most natural means, was exquisitely fanciful. The elaborate *cadenza* written by Moscheles for the first movement, judiciously abridged, vindicated Mdlle. Clauss's reputation as a mistress of the bravura school. The concerto was listened to throughout with breathless attention, and the loudest applause was bestowed on every movement—we may say, indeed, on every solo. This performance was the more interesting since it may be regarded as Wilhelmina Clauss's adieu to her London admirers, in anticipation of her approaching departure for Paris and St. Petersburg, in both of which capitals we heartily wish her the prosperity she so much deserves."—*Musical World*, November 2, 1855. "Positively shocking!"

No. VIII.
MADAME SCHUMANN.

"The feature of the concert" (New Philharmonic), "however, was the performance of Mendelssohn's first Pianoforte Concerto by Madame Schumann, who is still the "Clara Wieck" of the piano. We should have preferred to hear this gifted lady in the A minor concerto of her late husband, Robert Schumann, with which few musicians care to grapple, and which she plays to perfection. Still it was a treat to hear her give the more familiar work of Mendelssohn with such wonderful energy and fire, such utterly irreproachable style throughout, such charming expression in the slow movement, such well-sustained brilliancy and vigor in the last. Madame Schumann's performance was more than appreciated, and at the conclusion she was called forward and applauded with enthusiasm."—*Times*, April 27, 1865.

No. IX.
(*Ibid.*)

"But the feature of the concert" (Musical Society of London) "was, beyond comparison, Madame Clara Schumann's very fine performance of Beethoven's Pianoforte Concerto in E flat—the 'Emperor Concerto,' as it has been appropriately styled. It would be difficult to imagine anything more intelligent than her reading of this magnificent work from end to end. Every phrase was rightly emphasized; every passage, dominant or subordinate, allowed its full significance; and thus the right balance was preserved throughout. The Clara Wieck of 'Eusebius' and 'Florestan,' the wife of the intellectual and aspiring Robert Schumann, showed herself worthy of her fame. The music and the performance were equally well understood; and the applause bestowed upon Madame Schumann, who was unanimously summoned at the conclusion, was enthusiastic."—*Times*, May 4, 1865.

No. X.
(*Ibid.*)

"A graceful compliment was paid on Monday night by the energetic director of these truly popular entertainments (Monday

Popular Concerts) to Madame Clara Schumann, the widow of the composer, Robert Schumann, and, as we need hardly remind our readers, the celebrated pianist. It was Madame Schumann's first appearance at the Monday Popular Concerts, and, with great good taste, the entire programme was made up of Schumann's works. It comprised the string Quartet in A minor (No. 1, Op. 41), its author's first composition in this style; the *Douze Etudes Symphoniques* for pianoforte solo, consisting chiefly of variations upon an original theme (not, however, by Schumann himself); the three *Fantasiestücke* for pianoforte and violin (originally intended for pianoforte and clarinet); the Quartet in E flat, for pianoforte and stringed instruments, and two of the songs ("Widmung" and "Ich wand're nicht"). For the lovers of Schumann's music here was a rich and varied selection. How each piece was executed may readily be understood when it is stated that in the string quartet the performers were Herr Joachim, Herr Wiener, Herr Grün and Signor Piatti; and that the pianist was Madame Schumann, who, as might be imagined, entered heart and soul into her task. Space will not permit, at this busy time, of our discussing the merits of so many works of importance from the pen of a composer, the question of whose claims to consideration still divides the opinions of thinkers on music. But the reception awarded to every effort of Madame Schumann, who stood valiantly forward as the champion of her regretted husband, and played from beginning to end with an enthusiasm that never flagged, was according to her deserts. She was applauded wherever applause could find a vent and several times called forward.—*Times*, May 16, 1865.

"Honest, honest Iago!"—SHAKESPEARE.

DISHLEIGH PETERS' MEDITATIONS.

ONE "Z," some time since, addressed a fulminating letter to the *Pall Mall Gazette* about Schumann's *Paradise and the Peri*. Whereupon there was commotion in the Crystal Palace at Sydenham, and speedily a thunderbolt was launched at the head of "Z." The thunderbolt was picked up by a Schumannite, who brought it to Messrs. Duncan Davison & Co. Messrs. Duncan Davison & Co. thought that the readers of the *Meditations* would like to examine it, and see what sort of a thunderbolt had been thrown at the caput of the offending "Z." Let them judge.

To the Editor of the *PALL MALL GAZETTE*.

SIR,—I am very glad that your able correspondent "Z," has brought the subject of Schumann so prominently forward. Not that I agree with him. I do not admit that the "Schumannites" (who are as much Beethovenites and Mendelssohnites) are represented by or "think with" the critic of the *Reader*, who so naively confesses that on this matter he "has not made up his mind." The admirers of Schumann have made up their minds. We should hardly be so jealous of his honour, or so passionate for his music, if we had not done that long ago. We do not deprecate criticism; but, while critics wrangle and hesitate, we believe that the matter is being fast decided in Schumann's favour by the "larger tribunal" of the public, and we therefore press eagerly forward to see his triumph.

Again, I do not admit that we want people to "prostrate themselves before our idol." Our idol! How did he become our idol? Just as Beethoven and Mendelssohn did. Because, like them, he wrote things that go to our hearts. Because, like them, there is no withstanding him; but because he *will* make his way, like the two great gods just named; and will become one of "the glorious company of masters" in their seats above the clouds. Put technical criticism aside (of which this is no question), and what criterion can you have of the power and worth of music but the impression it makes? And Schumann's music is making an impression, the same impression which Beethoven's made after about the same interval of waiting, the same struggle, the same opposition.

I also do not admit that he has not the gift of melody. It is not always cast in the same lengthened form as Haydn's and Mozart's; but was Beethoven's? How about the first and second subjects of the C minor

symphony, the second subject of the E flat concerto, the second subject in the overture to *Coriolan*, and hosts of others?

It is impossible that any musician can hear Schumann's larger works (his songs are out of the question, they abound with the most lovely tunes), and say that the accusation is correct. Surely there is plenty of tune in every movement of the B flat symphony, the D minor symphony, the violin sonatas, the *Fischingschwank*, the Pianoforte concerto, &c.

Lastly, I do not admit that *Paradies und die Peri* can be judged of from the execution which it recently underwent; which I am deeply sorry to have to characterize as a most coarse and imperfect performance, unworthy of the high position of the society, and, I feel sure, painful to the great musician and amiable man who conducts its concerts. Take a parallel case. Schumann's symphony in C major, when performed by the same society, was condemned as unintelligible by all the critics, many of whom have changed their opinion now that they have heard it played with due care and due rehearsal. And so will it be with *Paradies und die Peri*. I do not mean to say that all the work is up to the high mark of those numbers which "Z" has cited. For what work is equal throughout? Is Beethoven's mass in C, or his mass in D, or his "Mount of Olives?" But I do say that correctness (yes, literal correctness) of execution, careful attention to tempo and nuances, and earnest endeavour to do justice to the intention of the composer, have everything to do with the success of a work, be it by Handel, Mozart, Beethoven, Mendelssohn, or Schumann; that these *Paradies und die Peri* did not receive at Hanover Square; and that when it does receive them there will be a great change in the expressions of those who are now opposed to it.—I am, Sir, your obedient servant,

Sydenham, March 20, 1866.

A mild thunderbolt!

I would not for any consideration quarrel with so genuine, so intelligent—so amiable—an enthusiast as "A." I only wish I could think as he thinks, and that I could believe his hero entitled to a seat "among the stars" as one of those "divine masters" to whom Schumann himself alludes in a somewhat Jesuitical article on Mendelssohn's oratorio, *Paulus* ("Gessammelte Schriften über Musik und Musiker"). But with the best good-will I cannot. Nor am I able to comprehend the notion entertained by "A." of melody or tune in the abstract. In his letter about *Das Paradies und die Peri* (*Pall Mall Gazette*, March 19), "Z" affirmed that "no master was ever more sparingly endowed with the gift of spontaneous melody" than Schumann. "A." holds an opposite opinion. Schumann's melody, he says, "is not always cast in the same lengthened form as Haydn's and Mozart's; but was Beethoven's?"

"Not always" is ingenuous, seeing that it is never so; while, on the contrary, the melodies of Beethoven are the most flowing and ample that exist.

"How," inquires "A.," "about the first and second subjects of the C minor symphony, the second subject of the E flat concerto, the second subject in the overture to *Coriolan*, and hosts of others?"

Of the "hosts of others" I shall not speak, being at a loss to recall them; but "the first and second subjects" of the C minor symphony are among the longest themes in music; and the themes of Beethoven, unlike the themes of Schumann, are, except in his later period, and even then very unfrequently, unbroken melody. "A." surely does not take the introductory bars of the first subject in the C minor symphony for the whole? The theme really comes to no end at all, but is interrupted by the second subject; and this, in turn, goes on more and more melodiously till it is lost in the bold and vigorous *tutti* which brings the first section of the first movement to a conclusion. Nor can I view the second subject of the E flat concerto, or the second subject of the overture to *Coriolan*, in any other light than that of fully developed melody. The last, indeed, is a broad stream of tune that seems as if it would never stop. Such examples of continuousness (to say nothing of beauty) are nowhere to be met with in the music of Schumann, whose melody rarely flows, but for the most part oozes out in drib-

lets—a proof that it is not spontaneous. "A." could hardly have been less fortunate in his examples.

To the remaining part of his letter I have little to say. "A." believes that Schumann's music is gaining ground with the musical public at large. I regret to say that I do not. Unlike the hesitating Reader, "A." has made up his mind. I also have made up my mind; but our minds are made up to opposite conclusions. No doubt a vast deal depends upon excellence of performance for the immediate understanding of unfamiliar works; and that *Das Paradies und die Peri* was not too well given at the Philharmonic concert I am ready to admit. But, on the other hand, may it not be that the almost perfect execution of Schumann's overtures and symphonies by the Crystal Palace orchestra, under the direction of Herr Manns, has more absolutely to do with the acceptance they are obtaining in quarters previously inclined to be sceptical than their own intrinsic merits? For my part, not believing that music which looks ill on paper to the practised eye can sound well under any circumstances to the practised ear, I prefer allowing Schumann the benefit of the doubt. At the same time I am thoroughly persuaded that the most ideally perfect execution would never make *Das Paradies und die Peri* sound lively; nor can I believe that those Schumannites who are striving to make their idol, among other things, pass for a melodist, will ever convince a stiff-necked generation accustomed to the natural and exhaustless tunes of Weber, Mendelssohn, Rossini, and Auber—leaving the elder masters, from Handel to Beethoven, out of the question.

Nor do I care greatly for the *Fischingschwank*.

London—Ap. 6.

D. Peters.

To the Editor of the MUSICAL WORLD.

SIR,—Can you, or any of your readers, give me some clue to the meaning of the following extracts from the "Synoptical Analysis" of the Musical Union—Tuesday, July 8 (1856)?—

"Paris has most attractions, and London least, for the social *agrémens* of artistic life; although the largest fortunes are made, and the highest rate of remuneration is given, in England, we regret to say that *ill-bestowed patronage is often productive of much prejudice among artists of superior talent, who arrive too late for a due share of the harvest of a London season*. Could we but realize, in conjunction with the prosperity of the Musical Union, the project so often mooted in these programmes (vide Resolution, No. 14, and Record, 1850), we should afford musicians a neutral territory for social intercourse to *soften the asperities of professional rivalry, and the annoyance of occasional adverse criticism*."

The passages underlined surpass my understanding altogether.—Your obedient servant, AN AMATEUR.

[The "Synoptical Analysis" is for the few—not for the many. We belong to the many, and are therefore unable to oblige our correspondent by an interpretation of the "cutting" he has sent us.—Ed. M. W.]

(From the "Athenæum," July, 1857.)

The Musical Union has been successful this year; and we are glad to record this, especially because Mr. Ella has ventured a little way in the introduction of novelties, which we hold as an essential to the continued life and health of the art. But this venturesomeness has led to consequences of a less pleasant quality, which it is not possible to pass over. We hoped that we had taken leave of Mr. Ella as a writer of paragraphs and panegyrics, but he seems resolute to provoke attention to himself by the indelicacy of self-praise, and the indecorum of dragging the private concerns of other persons into his journal. Such ill manners persisted in subject him who practises them to the charge of making a trade in, and a profit out of—ill manners. Something newer might have

been provided for the glorification of the Musical Union and the diversion of its subscribers than the revelations after the manner of Barnum—the autobiographical confessions—the imputations and comparisons—which have figured in the late numbers of the *Record*.

CAUTION TO VISITORS AT THE MUSICAL UNION.—Two subscribers having had their pockets picked on the 3rd inst., we caution ladies to wait patiently for their carriages in the lower concert-room, and avoid the chance of being robbed in the crowd at the street door. Extra policemen shall be employed in future.—*Analytical Programme of the Musical Union, March, 1857.*

PARIS.—We have received a long letter from our correspondent Mr. Montague Shoot, which, in consequence of the publication of the Index, we regret we cannot present to our readers in this number, more especially as it contains a full and interesting account of the first performance of the *reprise of Don Juan* at the Grand Opéra on Monday. We may state, however, that Mr. Shoot is by no means satisfied with the manner in which Mozart's opera has been represented on the great national theatre of France.

HER MAJESTY'S THEATRE opens to-night with *Il Trovatore*, the principal characters by Madame Sinico, Madame Demeric-Lablache, Signor Arvini (Manrico—his first appearance), and Mr. Santley. Madame Sinico is a substitute for the expected but unforthcoming Mdle. Lichtmay.

MR. COSTA'S ORATORIO, *Naaman*, will be given on Friday, by the Sacred Harmonic Society.

MADAME ARABELLA GODDARD is passing the Easter holidays at Boulogne-sur-Mer. She returns to London next week.

MADAME VINCENT WALLACE left Liverpool for New York, on Wednesday morning, by one of the Inman line of packets—"The City of New York."

CRYSTAL PALACE.

The crowd that assembled at the Sydenham Palace on Good Friday was as enormous as on the same day in any former year. This time, greater attention than ordinary was paid to the musical programme, which formerly used hardly to be considered with sufficient care. The concert, according to custom, was given in the great Handel Orchestra. Among the choral pieces were the "Old Hundredth Psalm," the "Inflammatus," solo and chorus from Rossini's "Stabat Mater," Tallis's "Evening Hymn," air and chorus, "Maker of every star," from Costa's *Naaman*, air and chorus, "Jesus of Nazareth," by M. Gounod, and the "Hallelujah," chorus from the *Messiah*. In the last piece the choir was assisted by the united bands and the great organ, and the effect was tremendous. Of course, Mr. Sims Reeves was engaged. Our great tenor, indeed, has for several years been the special attraction at the Good Friday concerts, and wanting his presence at the Sacred Festival the disappointment would be serious. Mr. Reeves sang the air from *Elijah*, "If with all your hearts," that from the *Messiah*, "Thou shalt break them," and, with the chorus, that from *Naaman*, "Maker of every star." The reception given to him on his entrance upon the platform was not merely a good old-fashioned welcome, but a heart-felt congratulation. "I must sing my best," quoth Mr. Reeves to himself, "to requite this glow of feeling;" and he *did* sing his best, and the hearers were beside themselves with rapture, and in their rapture forgot that Mr. Reeves had been ill, and roared lustily for an encore. The singer, nevertheless, resisted all the "loud coaxing" of the thousands that surrounded him, and at last, by aid of a quiet demeanour and very respectful bows, succeeded in allaying the tempest. Mr. Santley, another great favourite, had an immense success in the air, "The trumpet shall sound," from the *Messiah* (Mr. T. Harper, trumpet), and in M. Gounod's "Jesus of Nazareth," both of which he delivered with grand power of voice and admirable judgment. Nor should Mr. W. H. Weiss be overlooked for his vigorous and stentorian delivery of the air, "Arm, arm, ye brave," from *Judas Maccabeus*, nor the two for the prodigious force they exhibited in the duet from *Israel in Egypt*, "The Lord is a man of war." Madame Rudersdorff gave immense effect to the "Inflammatus" air, and introduced a new air entitled "Save me, O God," by Signor

Randegger. The concert concluded with the National Anthem, the solos by Madame Rudersdorff and Mr. Weiss.

To the programme of Saturday's concert there was only one objection—it was too long. Twelve pieces are decidedly over many for an afternoon hearing, more particularly when among them are comprised a great symphony, a pianoforte concerto (even though two movements only be given), and two overtures. The symphony was Beethoven's in C minor; the overtures were Mozart's *Così fan Tutte* and Wagner's *Tannhäuser*; the pianoforte concerto was Chopin's in E minor (the last two movements), executed by Herr Dannreuther, who also played Schubert's Impromptu in A flat and Gotschalk's *Chanson Negre*, "Le Bananier." We cannot praise sufficiently the finish and exquisite handling of the band in Mozart's too neglected pearl of an overture, nor the masterly grandeur of the performance of the "Saturn" Symphony of Beethoven. We have taken upon ourselves to denominate the C minor "Saturn." Let him who baptized Mozart's Symphony in C major "Jupiter" call us to account. The singers were Madame Parepa, Herr Reichardt and Mr. Santley. The lady sang Beethoven's scena "Ah perfido," and the ballad "Sing, birdie, sing"; Herr Reichardt gave the aria "Un aura amorosa" from the *Così fan Tutte* and his own song "My heart's in the Highlands"; and Mr. Santley, the romance of Hoel from *Dinorah* and "Oh ruddier than the cherry." As may be imagined, the song of Polyphemus created the usual effect and was encored vociferously. Madame Parepa was also encored in "Sing, birdie, sing." Herr Reichardt, although not so distinctly complimented, is entitled to unqualified praise for his graceful and artistic singing in Mozart's lovely song. His own ballad, though built on Highland words, has nothing of the mountain flavor in it. It is, nevertheless, a melody. The overture to *Tannhäuser* played the audience out with capital effect. Mr. Manns has in reality discovered a proper use to which Herr Richard Wagner's *preludium* may be turned.

LAVENDER PITT.

STRAND THEATRE.—On Monday another of Mr. F. C. Burnaud's burlesques was produced, and as usual with success. *The Judgment of Paris*—the subject chosen by Mr. Burnaud—affords excellent opportunity for ludicrous scenes, striking *repertees*, and gorgeous dresses. The introduction of Castor and Pollux, as two *prestidigitateurs* plying their trade in the streets of Olympus, keeps the house in roars of laughter. The twin brothers are admirably played by Messrs. James and Fenton. Messrs. Stoye, Thorne, and Turner are as ridiculous as they always are, and did much towards the success of the piece. Jupiter and Juno found apt representatives in Miss Johnson and Miss Simpson; and Mercury a lively exponent in Miss Holt. As Venus Miss Swanborough looked charming. The blue stockinged Minerva of Miss Kate Ranoe is a most artistic performance; and we have seldom seen the details of a part so thoroughly carried as the Goddess of Wisdom by this talented young lady. The part of Paris is allotted to Miss Raynham, who, in her first scene, is made to parody Mr. Jefferson as Rip Van Winkle. It would have been a bad pun, being named Paris, to have spoken French. The music is "composed and selected" by Mr. Frank Musgrave, who has greatly aided Mr. Burnaud's labours by his judicious taste and undeniable talent. The polka with which the burlesque terminates is a favourable instance of Mr. Musgrave's musical abilities. The burlesque is likely to have a long and successful run.

NEW PHILHARMONIC SOCIETY.—The third *soirée musicale* took place on Wednesday, March 21st. There was a very full attendance. Among the instrumental pieces we may name Molique's quartet in B flat, played by Messrs. Pollitzer, Nicholas, Mori (violin), Witt (viola), and Paque violoncello; two melodies for violin and pianoforte by the same composer, performed by Messrs. Pollitzer and Henseler; Herr Rubenstein's trio in B flat, with Messrs. N. Mori (violin), M. Paque (violoncello), and Miss Elisa Mori (pianoforte) as exccutants. Miss Elisa Mori, who is a daughter of M. Nicolas Mori, showed a decided talent in the duet for piano and violoncello by Messrs. Paque and Henseler. This selection was varied and pleasing. The vocal music was sustained by Miss Annette Hirst, who gave Molique's "Could I through ether fly," and Mozart's "Forget me not;" by Mrs. G. Brochlebach, an amateur, who sang Molique's "When the moon is brightly beaming," and a song, "I love thee," the last encored, and by the members of the Choir, who sang with very good effect several part-songs and choruses, by Mozart, Kucken, Rossini, &c., under the conductorship of Herr W. Ganz. Mr. Frederic Davison was the conductor for the evening,

BACHI BAZOOK.

Mrs. H. St. Leger's SOIREES D'INVITATION. — One of those brilliant "musical evenings" to which Mrs. St. Leger occasionally invites her friends and admirers, came off on Wednesday, at 5, Cleveland Row, St. James's Palace, at the residence of Mrs. Hand. As might rationally be supposed the vocal music predominated. Madame Parepa's singing of Herr Ganz's "Nightingale's trill," and of Signor Traventi's ballad "The return home," were especially agreeable to the aristocratic listeners. No less so was Mdle. Liebhart's warbling of Franz Abt's "Cuckoo song," a new prayer, "Torna non so piu vivere," by Signor Traventi—the latter a charming composition, which was accompanied by the composer, and is likely to become popular. A very charming melody called "Eileen Bawn," composed by Mrs. St. Leger for Mr. Reynolds, the celebrated cornet-à-piston player of the Coldstream Guards, was played to perfection, and pleased greatly. Miss Eleanor Wilkinson sang Sig. Randegger's song, "To thee my love," very sweetly. A new song, "The Lovers' walk," composed by Mrs. St. Leger, expressly for, and sung by, Miss Berry Greening, with much charm and *naïveté*, gave general satisfaction, and was accompanied by the talented composer. Last, but not least, was a Ms. serenade, composed and sung by Miss Fanny Poole, called "Pensive watching," which the youthful and clever composer sang in a very artistic manner. Signor Garcia introduced Renato's air, "Gri tu," from the *Ballo in Maschera*, in which both his voice and style indicate great improvement on last year; and to conclude the vocal particulars, Tom Browne gave his comic song, "The hole in the garden wall," with infinite spirit and great effect. This song, written by Mrs. St. Leger, is sure to become a favorite. A fantasia for the pianoforte by Liszt, played by Mr. Walter Bache, deserves especial mention. After the music, the fair hostess, Mrs. Hand, gave a profusion of refreshments to Mrs. St. Leger's friends, and dancing concluded the entertainments, which were kept up until a late, or rather an early hour on Thursday morning.

THE REV. JOHN KEBLE.—With regret we announce the death of the popular hymnist, which occurred on Thursday at Bournemouth where he went for the benefit of his health. Some of the deceased gentleman's hymns have attained a reputation hitherto not excelled by any writer we know, and have been set to music by several of our most eminent church composers. The last communication of Mr. Keble was written a few days back to Mr. W. Guernsey, granting him permission to publish and use certain of his hymns for a certain purpose which had been recently set to music. Mr. Keble died universally regretted by a numerous and influential circle of friends, both public and private.

MISS BERRY GREENING'S NATIONAL CONCERTS.—The third and last took place on Saturday evening, March 24th, at St. James's Hall, and consisted of a selection of Scotch music, the vocal portion sang by the fair *beneficiare*, Madame Weiss, Miss Eleanor Wilkinson, Messrs. C. Henry, F. Elmore, and Alfred Hemming. In the instrumental music the band of the Scotch Fusilier Guards, under the direction of Mr. Charles Godfrey, played Hatten's overture to *Macbeth*, Bishop's overture to *Guy Mannering*, and some popular selections. Miss Kate Gordon, in Benedict's "Recollections of Scotland," gave an intelligent reading of her master's work. Messrs. Lehmeier and Beringer conducted. We are glad to learn that Miss Berry Greening's speculation has been successful.

SWINDON.—The long announced musical entertainment by Mrs. John Macfarren came off on Tuesday last, April 3rd, and afforded unbounded pleasure to lovers of good music. She was assisted by Miss Robertine Henderson, as vocalist, who was encored in no less than three songs,—her spirited and highly finished singing giving a most agreeable variety to the programme. Mrs. John Macfarren executed Beethoven's "Moonlight Sonata," Dussek's sonata, "Retour à Paris," a selection from Bach's "Suites Anglaises," and some detached pieces by Prudent, Litolfi, Brissac, &c., preceding each composition with brief and pertinent remarks on the character of the music, which were frequently interrupted with applause, while her brilliant performances on the pianoforte were still more cordially received. At the conclusion of both parts of the concert the expressions of approval were so demonstrative and so prolonged, that the accomplished *virtuoso* was compelled to return to the stage, in the one case to repeat an animated fantasia on Scottish melodies; in the other, gracefully to bow her acknowledgments.

DUSSELDORF.—The new music-hall will be inaugurated by the Festival of the Lower Rhine. The performances will commence appropriately on the first day with Beethoven's Overture, Op. 124, "Die Weihe des Hauses." This will be followed by Handel's *Messiah*. It is not yet decided what are to be the compositions for the following days. Mr. Otto Goldschmidt will conduct. Madame Goldschmidt will sing some of the soprano solos, while Madame Parepa will sing the others. The remaining principal vocalists will be Madlle. von Edelsberg, Herr Stockhausen, and Dr. Gunz. Madame Clara Schumann, also, will play at the concert on the third day.

PARIS.—Mdle. Adeline Patti has appeared at the Italiens as Violetta in the *Traviata*, and made a powerful impression on the audience. Signor Nicolini pleased exceedingly in Alfredo, some of the Parisian journals going so far as to compare his singing to that of Signor Mario. Notwithstanding the enormous success of the *Africaine* during the past year at the Grand Opéra, a deficit is declared in the receipts. If this be true—if the crowded houses nightly have been genuine—the natural inference to be drawn is, that no determination of Fortune can make the theatre pay.

DARMSTADT.—A new opera entitled *Donna Maria* has been performed. It is from the pen of the French Ambassador, Count Reiset, who, writing his name backwards, calls himself in the bills Tesier. It is said that Herr Langert scored the work.

NAPLES.—Signora Tosi-Travelli has appeared at the Teatro San Carlo in *La Favorita*. The critics speak well of her voice, but lament her want of dramatic talent.—A new opera: *Loretta l'Indovina*, has been produced at the Teatro Bellini. The music is by Signor Francesco, and the libretto by Signor Almerindo Spadetta. The composer was called on ten times in the course of the performance, but for all that, the opera will not probably have a very long run. The libretto is anything but good.

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